



Interactive Challenges to Sustainability: An Ecofeminist Reading of Jamaica Kincaid's *A Small Place* and Chimamanda Ngozi Adichie's *Half of a Yellow Sun*

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Abstract

Jamaica Kincaid's A Small Place and Chimamanda Ngozi Adichie's Half of a Yellow Sun tell the postcolonial story – a grave tale of suffering which though is uniquely fueled by unshared values takes different forms and shapes in different parts of the postcolonial world. Blaming the crises on patriarchal ideologies, the texts hint on how racialism, ethnicity, colonialism and nationalism create hierarchies in their functional applications to the subjugation of women, the natural environment, and a host of underprivileged groups. The article thus functions as an exploration of the radicalized capitalisms definitive of A Small Place and Half of a Yellow Sun. Its aim is to project racism, colonialism and nationalism as an intersecting system of exploitation that particularly feeds on the vulnerability of women under patriarchy and the helplessness of non-human nature under humans. The principal objectives of the essay consist of identifying the social and environmental harms of the racialised capitalist systems embedded in the selected texts, investigate their root causes and formulate ways out of the developmental setbacks. The article then interrogates the texts' poised dualities of nature/culture, man/nature and man\woman, to establish the points that misogyny has environmental penalties and that environmental degradation produces unbearable costs for postcolonial societies. The paper uses Ecofeminism as theory from the standpoint that it positions gender and nature exploitations as setbacks to development. It premises a mix of the ecofeminists' goals of nature connectivity and ethics of care as key to healthy postcolonial places,

Literature has remained a site for the critical examination of the behaviours of natural elements– performances that have rendered

literature an apt cultural form for exploring the interconnectivity between nature and culture and its actions on society (Thoreau 1854; Feder

2014). Postcolonial narratives vividly underline this literary pursuit in tales that put readers in criticisms that either explore, challenge or reinforce the socio/cultural, economic and political visions of human groupings. Recently, the focuses have increasingly turned to a cry against the holistic validities of respective societies with authorial ideologies igniting the relook and the redirection of social principles. Persuasively, their stories intensely underline how the degradation of one social element implies the devaluation of the others and consequently the deflection of the society. With images of natural hazards, the Greens call for humanity's engagement in nature preservation and conservation. Anthropocentric opinions position mankind as the driver of the ongoing ecological harm that has greatly impacted social life. Biometrics educate on the concept of nature's single ecological community in tales that emphasize on the interconnectivity of species. The feminists focus on how the male figure uses the gender theory to silence the woman and create misleading ideologies for the society. And, the ecofeminists, emerge from feminism's background with an inclusive discourse that sums up the above characteristics under historically patriarchal discourses that reinforce the superiority of men to the suffering of both women, non-human nature and consequently the entire society. The informers of this internally diverse group evidently aim at overthrowing hierarchies. Mellor (1992a) like Merchant (1992&1995) position capitalism as the greatest foe with the explanation that it is the institutor of class consciousness and consequently the orchestrator of patriarchal oppressive systems.

The patriarchal culture in making the woman voiceless for the benefit of the male, has pushed the female closer to the natural world ; a position from where, ecofeminists hold, have made the woman conscious of the similarities of nature's plight to hers. This women especially note this connection in the earths mothering and nurturing spirits, the same roles nature and society impose on the woman (Griffin (1979) conceives an organic bond with the earth from the reasoning that the both of them have similar biological features, are naturally endowed with the same functions and she is consequently

called to love and respect nature. Salleh (1995) underlines Griffin's argument as the backbone of ecofeminism as it aligns with their goals of global sustainability and gender equity. The above divergent thoughts announce the multilayered and complex concerns, of ecofeminists; a perspective resulting from their broad view of nature. But within this complex view of nature is the unified tale that oppression of the woman is inherently connected to the violation of nature and that nature is instrinsicly linked to humans. Though like the natural scientists they conceive the environment as a concoction of the physical, chemical and a variety of other processes that help shape the biosphere and the global ecological system, nature is limited to a subset of the group.

Functioning within the dimensions of movement, and theory this ecological- feminist school of thought arose in the 1970s and as afore mentioned, builds on similarities between women and nature. This consciousness took an international scale in 1984 with the United Nations investigating the woman's exclusion and its consequences. A decade later the organization started crying foul to social exclusions and acknowledging the role of women as environmental preservers and society's developers. Ecofeminists respectively underline hierarchies among people and between humans and the natural environment as misgiving concepts on the grounds that these dichotomies are entwined to nature, which is a holistic argent. The man/woman, man/nature and nature/culture divides are echoed as nuances that fail to see the negative grip of culture on both nature and woman. Thus by lording the man over the woman and the man over nature society attempts to denaturalize nature and naturalize culture; an attempt subsumed in the nature/ culture divide that lords culture over nature to the disadvantage of the dual. In its environmental consciousness, ecofeminism holds man responsible for the catastrophic rifts that characterize today's ecological and social spheres.

Postcolonial literature is consequently an anti-hierarchical commentary and a frame from where female writers sensitize indigenes on unjust practices and the ways out of them. Within the confines of the Caribbean,

environmental decay is directly linked with slavery, imperial and colonial exploitations. Its ecofeminists then x-ray capitalism (the push factor) in colonial legacies and as well unveil through local resistance how such practices give way to environmental injustices. Kincaid's *Lucy* messages how racism in her native Antigua reduced Lucy's father to an irresponsible man to the suffering of his family. Having internalized the racist ideology herself Lucy's mother dreams of a less prestigious occupation for the daughter unlike the one for the son. By visualizing the daughter as nurse and envisioning the son as doctor, Lucy is annoyed as she finds herself being belittled. Her dream has been becoming a doctor. This frustrating atmosphere together with the dictates of the colonially conditioned local schools would force her to leave for America as nanny in search for a favourable identity, a job status that will equally render her 'other' in the American society. The patriarchal culture evidently renders the woman poor.

Dennis-Benn's novel *Here Comes the Sun* adds voice to Kincaid's tales of hierarchical ideologies destroying the Caribbean. Dennis underlines the relation between poverty, gender and the female body in her native Jamaica through the female characters Margot, Thandi and Delores who though are engaged in the country's Tourism industry, interestingly only survive through the commodification of their bodies. Margot's real work, the narrator highlights, takes place after working hours; when the other workers have by means of 'robot taxis' returned to their tattered neighborhoods. These shabby residential places would associate the workers to Nixon's (2011) which stresses on the under privileged conditions of the postcolonial subjects. The narrator cements the suffering of the masses by likening Jamaicans to "washed up seaweed" (Dennis-Benn 2016); a construction that images a people without meaning and ironically a people its government claims it is valorizing. The more complex and pitiable part of the story is envisioned in Margot's mother (Delores) chastising the commodification of the body but pleading with the daughter to do it for the financial gain, "Do it now and you'll tank me lata". This persuasive statement counters an earlier one, "She's not for sale, sah." (Dennis-Benn 2016, p.202). This becomes a

signal on how patriarchal oriented injustices and capitalist exploits control the lives of women of colour in the Caribbean and logically, to the suffering of the entire environment.

Many nature centered African female writers equally decry the patriarchal destruction of their environments. Agary's *Yellow Yellow* for one, x-rays the Niger Delta women and natural landscapes losing their value under the capitalist exploits of western multinational companies and the Nigerian government. That the protagonist, Zilayela (called Yellow Yellow because of her mixed race features that distinct her from the indigenes) does not know her biological father is traumatic. This unknown Greece capitalist was in Africa in search for earth wealth during when a pleasure venture with a young naïve Nigerian girl resulted into Yellow Yellow – a casualty that the father abandons to the suffering of the mother! Far from this exploitation being a one generational thing, Agary presents it again in Yellow Yellow's teenage years of oil spills (resulting from bursts of inefficient western constructed oil pipes) destroying farms and properties and rendering villagers poorer. Yellow Yellow would flee for Port Harcourt in search for the father just to meet with further misery and resolve to the sale of her body for survival. *Yellow Yellow* thus becomes an exposition of how masculinity entwines with colonial legacies to the exploitation of the African women and the Continent's entire natural environment.

The ecofeminist's literary premise is thus, wide-ranging in its social critique though evidently unique in the special attention it accords gender and ecological factors, a perspective highlighted by Warren's (1994) explication that ecofeminism's varied angles of approach are unanimous in the critique of male orchestrated female's suffering and environmental degradation. Gaard (2011) observes that notwithstanding ecofeminism's feminist's background, ecofeminism out-stands the feminism's wave history because its features are present in all the facets of feminism. As Kronlid (2003) explicates, the concept resonates actions that call for the preservation and restoration of the overall environmental sanity but singles out women's actions as key to the rebuilding of society. Ecofeminism then, whether as movement or theory is grounded on

teachings relating to nature and the woman. Its anthropocentric discourses liberate the woman from being a perpetrator of environmental damage with the explanation that the woman like the entire environment is but a passive object in the hands of man.

Diamond and Orenstein highlight that ecofeminism rejects the western framed “androcentric and the anthropocentric” prejudices underlined by tales of good and bad and in their place conceives new narratives that recognize and find meaning in the “biological and cultural diversity that sustains all life” (1990, p. xii). The concept is thus important from the perspectives that it cries foul to the ‘othering’ of women and the natural environment and clues on the connectivity of all natural elements for essence. Biehl (1991) like many other ecofeminists thus perceive a bond between woman and nature by virtue of their reproductive abilities; a relation that highlights their sufferings and gives the woman the right to speak for nature. The inevitability of the theory to postmodern discourses as its critic, Spremark (1987) opines, is carved in the current capitalist mind frames that make it seemingly natural for man to lord over the nature; that which Mies and Shiva (2014) position as a complex whole embodying the physical universe, women and the underprivileged. The theory thus functions as an environmental critique of feminism and as a feminist critic of the environment.

Given Kincaid’s *A Small Place*’s and Adichie’s *Half of a Yellow Sun*’s exploration of the themes of patriarchy’s induced social inequalities and man’s overbearing force on nature, this article exploits these two subjects with the aim of highlighting on the outcomes of these dual oppressions on each other and consequently on the environment. Though the paper builds on the idea that female marginalization and environmental injustices have the same route causes, it analyses different faces of these human malpractices in the works under study; evidently influenced by the different historical factors and geographical locations of the texts. Ecofeminism’s theoretical premise comes in to analyze how social inequalities enhance various forms of environmental degradation and how renewed environmental ethics can bring about a sustainable postcolonial

world. Both texts project attempts of studying the past; efforts at chronicling the institutionalized forces of indigenous communities and energies at rewriting their environmentalisms. This aligns with Buell et al’s concept of a “preoccupation with an ethics of place” (2011, p. 422) which positions literary works as forums for scrutinizing and redirecting social ideologies. The section below not only underlines self-centeredness in the patriarchal driven ideologies of racism and colonialism but highlights that causal link between nationalism and greed that makes racism, colonialism and nationalism unhealthy processes for socio/ecological biddings.

Greed as the springboard of unhealthy social ideologies in *A Small Place* and *Half of a Yellow Sun*

Patriarchal discourses as earlier put operate as sites of marginalization, oppression and discrimination–power hungry dynamics rooted in the need to overpower, to control and consequently to exploit. With the racist ideology developing out from the need to control economically, the colonial arising from the desire to subdue a people economically, culturally and politically, the national (a byproduct of colonization) intrinsically becomes a complex sight with capitalist leanings embedded in the need to be powerful. Adichie’s narrative unveil human kind’s exploitative and degrading hold on the natural environment while simultaneously castigating man’s domineering and unfair hold on the woman. She implicitly reads patriarchal politics at the background of these mistreatments. *A Small Place* unfolds with a flux of negative emotions and captures the author unfolding her undesirable experiences of Antigua with intellectualisms that are coded with thought provoking signs and images. Her message serves as satirical comment on existing social ideology. In line with the visions of anthropocene theorists, the texts feature non-human nature and the woman as tools in the man’s pursuit for dominance; an activity by which he earns the name human of the age. Yusoff (2019) explicates that mankind now occupies a time frame where patriarchy has subjected nature to a plural term–a set of factors including the nonwestern world, ecology, the planet and the women; with ‘man’ alone being the “heir”. Plumwood reiterates that

the category 'nature' now includes: less ideal or primitive forms of the human" ((2000, p. 4), instituted within varied socio-cultural practices. This renders nature a discursive subject– a set of passive forces suffering torture in the hands of 'man'.

Kincaid's *A Small Place* negative stress on the state, size and origin of Antigua entails a discourse of insatiability and power hungriness on the part of the English. Antigua is actually a small place– a "twelve miles long and nine miles wide"; a place "discovered by Christopher Columbus in 1492"; a discovery that invited into it the settlement of "human rubbish from Europe"; a description valid in these European's enslavement of "noble and exalted people. (Kincaid 1988, p.8). The small dimension of Antigua obviously signifies its defenselessness in the face of Europe and consequently its inability to act against Europe for any just cause. Yet the English have forced themselves in it, minding not its scope but taking advantage of the naivety and vulnerability of the indigenes to enslave them. This justifies theories that explain that racist ideologies are advanced and maintained to suppress, exploit and extort. Because of the might of the English they have forced themselves into an Island not even big enough for its people and use these locals for their economic and material gains. The narrator blames Christopher Columbus for the English's presence in *A Small Place*– one of the Caribbean islands that become known to Europe through Columbus's 1492 discovery. Columbus' journey to the Caribbean though an exploration trip was flanked by thoughts of colonization, as reported in the "Prolouge" of Columbus' (1493) letter. Though a report of his journey, the letter, in its telling of the Spanish Crown's advice that he teaches the indigenes the Spanish culture and, its telling of the wealth and beauty of the Caribbean, sounded more like an invitation for Europe to come and colonize it; and the English would do so in the 17th century to the continuous dehumanizing of the Antiguan

Kincaid's narrator links *A Small Place*'s environmentalism to a variety of issues including the sea and ocean surrounding it, events in its distant past, the tourists (being whites of English and North American origins), and to the behaviours of present day Antiguan. Though

the Atlantic Ocean and the Caribbean Sea surround Antigua the Island suffers constant draughts! This ironical occurrence, the author seems to blame on local factors as there is no "proper sewage disposal system" in Antigua (Kincaid 1988, p.14); not however, without blaming the government for its inadequate policies and underinvestment in the sewage system. Both sea and ocean serve as constant reminders of the locals' horrible past; of the Ocean and Sea floors forever holding the remains of their ancestors. They equally are the routes by which they enslaved ancestors arrived the island, vaults of their; of these water bodies being reminders of their homelessness – psychological disjunctions that conscientize on the need for them to establish proper identities. The author implicitly underlines the greed, injustices and inhumanity that have always guided modern slavery and colonization; processes that psychologically displaced the locals, provoked fear in them and conditioned their submission to colonial and imperial illogical discourses.

In projecting the whites as a people who navigate their ways in Antigua with no consideration for its poor lot, Kincaid posits that these strangers are self-centered and exquisitely racist. The narrator presents the dentist as a classist and interestingly, one with no knowledge of medicines. The real him is a criminal on exile in Antigua. The inhumanity of the whites is exposed in their supporting the fake medical profession of this dentist; a service he carried out distinctively on the indigenes. A normal human being in this dentist's position would be polite and humble but here we have a real racist; hater of the locals as he would tyrannically pull out teeth from their mouths with no consideration of the ensuing pain. His wife would even check the indigenes for cleanliness before her husband would attend to them! This bogus Dentist even examines the locals suffering from other illnesses! This atmosphere portrays Antiguan as experimental material for the English man's knowledge and the English as capitalists.

Kincaid's narrator's anger is greatly directed at the tourists– the North American and European whites with the explanation that their leisure trips to Antigua continuously expose the plight of the indigenes; a people she describes as "too poor to escape the realities of their live"

(Kincaid 1988 p.19). The natives too, she says, would love to go on pleasure strips but cannot because of the Whiteman orchestrated misery they are chained to. They are servants to the whites and even, just a few of them are privileged to do so. Ironically, the tourist easily chooses Antigua for his/her holiday relaxation. Antigua as the narrator puts it is “a wonderful Island” (Kincaid 1988, p.3); a place the narrator captures as the most beautiful Island the Tourist could have probably ever viewed. But this beauty connotes bitterness to the indigenes because all the attractive sights have ugly undertones. The objects that capture the Tourists’ view like the V. C. Bird International airport, the brand new Japanese cars, the American Military Club and the sparkling waters are associated with tales that have instituted pains in the indigenes. While the airport echoes the corrupt and greedy ministers of post-independence Antigua, the Japanese cars breed stories of neocolonial exploitation; the American Military Club reminds the locals of their second hand positions and the sparkling sea and ocean waters only remind them of their bitter past of slavery. The nation of Antigua has continued with the environmental devaluation initiated by the English colonialists. The Japanese government is now in the Island and its partnership with the Government of Antigua has resulted into a flux of Japanese new cars in Antigua—cars that are fueled with the wrong oil to the orchestrating of pollution! The wrong fueling of the cars and the Government’s failure to put a stop to it echoes poor government policy—disastrous in that it has reduced the indigenes to nature for suppression and exploitation.

The author again highlights social decadence in the relationship between a minister and a beautiful lady, Evita. Her sexual activities with the minister, the narrator says, has earned her excessive wealth and a say in governance. This commodification of her body makes her a prostitute; an identity that resonances both social and sexual inequalities; what ecofeminists cry foul to. They capture prostitution as an immoral activity in which a woman surrenders self to the man for monetary gains, because of the vulnerable state patriarchy had launched her into. The commodification of the woman’s body therefore denotes the male figure’s exploitation of

the female—a capitalist tenet in which everything has a monetary value. Coy (2013) holds that the woman undergoes a lot of physical and psychological pain in prostitution. Such an activity is not therefore worth encouraging. Prostitution she says is both cause and consequence of gender equality. O’ Connell (1998) fuels the ills of prostitution with the exposition that it permits one person to have power over the other’s body. The passiveness of the woman in prostitution visibly equates that of non-human nature under mankind, that patriarchal capitalist figure who cares for nothing else but for the satisfaction of his ego.

Adichie’s *Half of a Yellow Sun* on its part captures the Nigerian civil war as the source of both human and non-human casualties and consequently an ecology damager. In the high mortality rate perpetuated by the war, the natural environment becomes the highest sufferer as projected in the corpses that litter the earth’s surface and even those that get to be buried. The atmosphere becomes a manifestation of patriarchy in the large numbers of women that lie dead for days, with some of these lifeless bodies clutching living babies on their backs. Its more pathetic how those scenes become breeding grounds for “healthy and vibrant looking flies” (Adichie 2006, p.348). In this offensive natural world that humanity now lives, the author seems to be x-raying how human’s impulsive engagement in the world around them is causing them pain. The height of human’s uncertainty is projected in the trembling ground orchestrated by the “sounds of loud explosions” (Adichie 2006, p.348). The author here x-rays mother earth and its occupants suffering the effects of offensive war weapons..

Adichie echoes how the war has rendered the Nigerians whether humans or animals, a dislocated lot. People flee from their homes with their goats and chickens and unbelievably, mothers forget their children. The faiths of animals are not certain as many suffer gruesome killings in the hands of the hungry military and militia (Adichie 2006, p. 372). All animals, Adichie posits are conscious of the insecure environment as seen in lizards; instinctive flees from youths who now hunt them for food (Adichie 2006, p.398). Humans have infringed on the

composed biodiversity chain and wreaked havoc on it –what this essay considers poor environmentalism. Human behaviours hitch on how patriarchal perceptions of life have exposed and disposed the woman to environmental degradation. These happenings find voice in Nixon's (2011:2) concept of slow violence– violence that gradually but steadily goes on, taking different forms and manifestations, without us perceiving it. Chakrabarty (2019) incorporates the above view by explaining that the ongoing greenhouse formations and global warming are generated by human activities; a claim that calls for man's check on their activities.

The natural environment in *Half of a Yellow Sun* serves as a passive victim for the armed forces of the Nigerian Biafran war– the militia and military using sophisticated weapons that either permanently silence nature or wreck all sorts of harm on it. The raping of women is said to be a normal war strategy. The war itself is presented as a result of regional differences that have defined Nigeria from its colonial moment, with the Igbos of the South always believing they are marginalized; that the government has sidelined them from the wealth of their region. They thus started a war against the Nigerian government in a bid to redress the situation; a greedy conspiracy in which the entire Nigerian environment became casualty, Russia and Britain made the war more aggressive by supplying arms to the warring parties, nuclear weapons which according to Special Julius the BBC war correspondent, were less effective in killing the enemies. The warring parties violated Protocol One, Article 55 of the Geneva Convention on War which as Chandra (2017 p. 373) explains, cautions war participants against the use of weapons that are violent to the natural environment. The violation is seen in the warring parties' use of conventional weapons from both the air and the land, the outcome of which became massive harm on the overall ecology. Nigerians lived in the "quickenings of bangs of gunshots", the "bomb-bomb of mortars" (Adichie 2006, p.317); in the sounds of shellings that "pollute the air" and rendered the indigenes sick of cough (Adichie 2006, p.385). The pollution caused by the nuclear explosions is here registered as a health hazard to humans and

non-humans alike. This danger is seen in the ill health resulting from the contaminated air, in humans and animals running helter skelter in fear of the sounds made by war weapons and in the chickens quaking with astonishment. That these conventional weapons could hit and split "a large tree into two" (Adichie 2006, p.312), again speaks of man's abusive force on nature.

In critiquing gender bias, Adichie relates both local and transnational experiences, throwing light on Narayan's (1988) thesis that in a bid to divulge the diverse problems of women under patriarchy, both the oppressions of the privileged and less privileged women must be opposed. Acting within the confines of the African culture that would prefer a childless woman to one who puts to bed a female being Adichie's *Half of a Yellow Sun* exposes the acute pain and suffering that victimized women go through. Odengibo's mother in want of an heir for his son (whose wife, Olanna has not been able to conceive), brings in a village girl to do so for the son. Unfortunately for this village girl, Amala, she delivers but a female baby. With her gender conditioned mind, even refuses to touch her own baby, not to talk of suckling it. Odengibo's mother needs but an heir so she too abandons both mother and child (Adichie 2006, p.251). Later in *Americanah* (2013), Adichie would use Obinze's and Kosi's marriage to underline the gross inhumanity the male figure wrecks the female due to the cultural voice that positions him the superior being of the pair. For Obinze to have sexual intimacy with his girlfriend, Ifemelu, (his returnee girlfriend from America) and return to his wife, Kosi after midnight without having showered – still "wearing her touch and her scent on his skin" (Adichie 2013, p.450) announces disrespect and heartlessness. This atmosphere exposes the man's egocentric and nonchalant feelings for the woman and questions if love is the background of African marriages.

In highlighting the fact that Kosi knew that her husband was dating his old girl-friend but remained silent for the sake of maintaining their marriage, Adichie underlines how the woman has already given in to the dictates of the gendered society; perceptions that sideline her from decision making and renders her tolerable to her husband's immoral practices.. Adichie seems to group both the married woman and the

concubine as the oppressed in the hands of the man. She no evokes this in this question Ifemelu (Obinze's girlfriend) asked Obinze after he declared his intention to continue with the dual relations: "What happens (to me) when you go home and climb into bed with your wife?" (Adichie 2006, p. 451). This voice ignites the idea that both women are exploited by the man, a consciousness necessary for the displacement of patriarchy.

Salvaging the Ecofeminists' Value in *A Small Place* and *Half of a Yellow Sun*

As implied above, the safety of the woman like that of nature is forefront to the concerns of ecological feminism. This is a philosophical group with the belief that nature underlines all that is not made by man– not even the byproducts of man's works (Moyer 2001). Because this discourse theorizes social norms as the facilitators of the social and/environmental discords it critiques, it calls for a reexamination of the power structures directing society. The restoration of these values is greatly advanced within the frames of recognizing and celebrating the interconnectedness between the dual, challenging and ousting the patriarchal/capitalist exploitative treats responsible for their devaluation and developing consciences of care, love and respect towards the other. To Gilligan (1982), the starting point of this revolution is embedded in two factors namely, turning away from all gendered discourses because they are morally bankrupt and, realizing the worth of interactive associations. Plumwood (1993) maps the route for the validation of the above principles in the dismantling of the nature/human and male/female binaries and in recognizing that human identity is principally shaped by its relations/interrelations with humans, the community and the natural environment. The later tenet projects equality and justice– virtues practicable within the frame of personal interrelatedness; practices that handicap relational exploitative philosophies to the continuity of woman, nature and the entire society.

Each of the selected texts ignites both nature and feminist teachings. Within these dual frames the authors raise environmental

awareness, environmental problems as well as expertise for environmental restoration and, relate the experiences of women and the less privileged to denounce exploitative power structures and promote responsible lifestyles. Within the spirit of ecofeminism the texts vividly underline the relevance of interconnectivity of the dual pedagogies and highlights how the knowledge/ experience of, and responsibility to one entails the sustainability of the other.

In *A Small Place* Kincaid brings to light the problem of her native land Antigua; problems that she connects with the racial, colonial and national histories of the place; problems that are solvable with both a fight against those destructive ideologies and an engagement in responsible actions. Narrating her nation as an adult, she goes back memory lane to her youthful experience with colonialisms, perhaps in a bid to justify her too much negative energy against it. That she grew up in an Antigua that had no culture of its own but English could be thought provoking and insulting; that the streets in that era were named after worthless English men "Maritime criminals" (Kincaid 1988, p. 13), may be an indication of the worthlessness of Antigua to the English; that the school young Kincaid attended was named after an ill-mannered English Princess who would later visit Antigua only in escape from her illicit love affair speaks of the worthlessness of the English girls and their intent to render young Antiguan equally morally bankrupt. *A Small Place* consequently becomes a satire on English colonization of the Caribbean; a mockery on their civilization mission and a questioning of why the English had to leave their vast and adorable England for a small and unrefined place like Antigua.

A small place becomes a message on how the English corrupted indigenous people with their uncultured ways. Kincaid positions them as "bad mannered" and "ill mannered" people (Kincaid 1988 p. 34) Kincaid is angered by the fact that the colonialists' poor disposition has affected the Antiguan and rendered them corrupt, murderers and swindlers of public funds. Their bad manners have been internalized by post-independence Antiguan ruling class members. The nation is characterized by a flux of a decadent social illogicalities and the abuse of the natural world.

Sadly the ruling class care less or may be, are ignorant of the practice of nation building' a condition that has rendered its people cultureless –without a documented past owing to the absence of a library. Despite nature's inviting calls to tourists; invitations visualized in the varied beautiful colours definitive of it; colours that become more tantalizing as one moves closer to the water, humans remain a hindrance to environmental purity due to the varied shades of mess they deposit in the water.

The adult Kincaid, the narrator, functions as a double voice– on how exploitative tendencies retard individuals and groups and, on how positive environmentalism liberates the underprivileged. Under the influence of her parents sixteen years old Kincaid had to abandon school for America as a nanny in a bid to uplift the family's financial situation—a web that though mirrors the voicelessness of a girl child in Antiqua, equally highlights the ethic of interrelatedness necessary for the liberation of the self and the other. America becomes her freedom from the exploitative and dualistic discourses definitive of Antigua and her land of opportunities. Though her past experiences make it difficult for her to tolerate others she gradually learns to accept them. She will acquire her much valued treasure –her education in America; the tool with which she has remained a guide on environmental and feminist twists. , and a voice for both the English and her people

The ecofeminist appraisal of Adichie's *Half of a Yellow Sun* revolves around the analysis of the Nigerian 1967-70 civil war. Within the war's complex and interconnected relationships with international bodies, political and natural systems, resources and security strategies, the woman unexpectedly emerges from the margins to redirect issues—bridging gaps through knowledge sharing, care giving and deviant acts. Within the realm of spiritualities, what to Mechant (1992, 1993) transcends cultures, these feminists become guided by intuition, emotion and the intrinsic link between woman and nature into practices that salvage the dual; a redemption arrived at out of the initial decision to serve the other. Given the encompassing field of ecofeminism, the 'other' transcends the concept of humans/ into becoming any part of the planet (human or non-human) – that object

of misery undergoing pain and suffering and inherently calling for help.

The revolutionary acts of the twin sisters, Olanna and Kainene stem from their feminist conscious; that they are suffering because they have been denied basic rights. Their sexual appetites and varied revolts are explored as radical assertions aimed at negotiating their independence and redefine social relations. That Olanna initiates a sexual activity with Richard (her twin's lover) may be interpreted as selfishness. But in another dimension it liberates her from the patriarchal dictates of the man being the one to express his sexual desire and again, cries foul to African tradition's labeling such an act as a curse to which reparations must be made. This same Olanna decides to bring up her husband's rejected baby- a female child the mother, Amala, and her husband's mother found worthless from the perspective of tradition and interestingly, the baby's father too failed to stand up for it. The narrator tells says Olanna did this act with no thought of the relationship between her husband and the child but for who she was—obviously a care giver, a nurturer and respecter of life. She acted as a womanist, as a mother in the act of mothering. She demonstrates these same qualities throughout the civil war in her struggles to keep her family in tack and in her individual initiative of teaching young Biafrans their history. And when Kainene asked her why she was bonding with the daughter of her husband's mistress her answer was, "She was so helpless. I felt as if I knew her." (Adichie 2006, p. 252). This is the spirit of mothering which feminists advocated.

Chief Ozobia comparison of Alanna's twin sister, Kainene, abilities to those of two sons as positions as fairly the patriarchal dictate that boys are created to handle tough tasks that girls cannot. Kainene's father is happy and confident to have her at the head of his two companies—the cement and oil industries. Again, by choosing to love the Englishman Richard and not The Igbo man Major Madu who craves for her love Kainene demonstrates that love should not be obstructed by the colour line. With Richard and Kainene, Adichie explicates that the satisfaction of both parties in a sexual act is necessary and can only result from effective communication – with each party recognizing his/her weakness and making

up for that. Richard's erections were always weak and this rendered his relationship with Kainene very insecure for Kainene herself did not pretend that all was well. Richard's zeal to satisfy his woman sent him in search for herbs with which to boost his manhood. The outcome was perfect as demonstrated by the sex scene with Richard "deliciously grateful" and, "he was so grateful that he was only inside her before he could not stop." (Adichie 2006, p. 66). This situation again far from only demonstrating human's connectivity with non-human nature underlines human's homocentrism. Given Adichie's consideration of a feminist in *We Should All Be Feminists* as anyone who accepts that there is a problem with gender and goes in to solve it, Richard is a feminist. Kainene will continue to reform patriarchy by taking care of the sick, the hungry, the wounded and the dead throughout the civil war.

Ecofeminists evidently function beyond regional, national and cultural brackets— a frame from where they redirect cultures towards sustainable futures. Orenstein positions their tales as "medicine" with the explanation that they go beyond simply exposing the ills of the patriarchal ethics into telling mankind how to evolve and rebuild the planet. Within Kincaid's and Adichie's transcultural consciousness are located new tales bridging dichotomies for the good of the postcolonial worlds. Though writing from different postcolonial locations, each with its own uniqueness and decades apart, both writers draw our attention to the connectivity of things, a condition implies love, respect and tolerance in the building of just and dignified societies. They abide with Mohanty's explication that, women are a "singular homogenous group with the same interests, perspectives, goals" (Mohanty 1991:33b, p.7)

CONCLUSION

With the help of Kincaid's *A Small Place* and Adichie's *Yellow Yellow* the article underlined the socio/ecological degradation of the Caribbean and Africa, but with a focus on the micro places of Antigua and Nigeria respectively. Kincaid's *A small Place* with its non-fictional status critiqued the happenings in postcolonial Antigua in the limitations of racism, British colonialism and the

country's nationalism. Adichie's *Yellow Yellow* was a historical fiction that documented the 1967-1970 Nigerian civil war. The narrative x-rayed the human and non-human plights of postcolonial Nigeria. The essay highlighted how the both postcolonial locations have been shaped by discriminatory values to the rendering of life miserable. The basic argument was wrapped around the idea that dichotomies could destroy the societies under study because patriarchal policies had already undervalued women and nature—a care giving dual with the potentials of redirecting society. *A Small Place* was analyzed from the perspective of how racist like colonialist and capitalist mentalities limit social and ecological cohesion in a small place to which the indigenes are deeply attached and the consequences. *Half of a Yellow Sun* was examined from the perspective of an ecology of war – with focus on the why of the conflict between Biafra and Nigeria, the environmental impact of the war and the restoration process. The seeming unconnected environmental issues that emanated from the textual societies all found space in ecofeminism's broad and diverse background. The article stressed on the unhealthiness in hierarchies, the meaninglessness of theories of domination and advocated for theories of interconnectedness.

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